An everyday living heritage landscape.
Reading public space as a complete and complex
expression of the contemporary city.
Applications based on Andalusia cases

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Abstract
The aim of this paper is to present a conceptual framework about public spaces, integrating it with contributions from the heritage landscape approach, understanding such landscapes through their testimonial, contextual, and processual dimensions, as well as the description of analytical phases that can be replicated within the public space of a city, considering their physical, social, political and symbolic nature. This perspective takes the view of a complete and complex event applicable to public spaces in general, although it focuses on salient cases in terms of their singularity or emerging character. The article concludes by reviewing the concepts of authenticity and integrity as applied to public spaces, as an operational approach to developing a comprehensive understanding of such public spaces, as well as defining strategies and decision-making.

1. Introduction

Public spaces, landscape and heritage have become a major research topic in recent decades, reflecting the clearly polysemic nature of their respective concepts, along with their significant capacity and elasticity when it comes to adjusting to different perspectives. This paper provides a multidimensional approach that, situated within the paradigm of complexity (Morin, 1992), develops a geographical reading whilst updating perspectives by offering new spaces of convergence.

A geography that defends its status as a discipline located on the frontier of many other areas of knowledge. A geography open to sharing conceptual and methodological developments on a horizon of "higher emerging knowledge, generated by a dialectic movement of feedback and feedforward in terms of thinking, which allows us to cross the boundaries of different areas of disciplinary knowledge and create more complete, more integrated and, consequently, more truthful images of reality" (Martínez, 2007).

The starting premise for this article is that, in the development of the idea of public space, as well as other concepts with which it has tended to be linked in an incomplete manner, such as landscape and heritage, sufficiently solid meeting points emerge. And that, by incorporating the integral perspective of heritage landscapes, the treatment of public spaces offers operational, recognisable and replicable methodological frameworks.

This does not presuppose that all public spaces fulfill the conditions required to be recognised as places or as heritage landscapes, which would coincide with a mature stage in the development of their physical, social and symbolic possibilities. However, the perspective and analytical specificity applied through this approach will be useful in terms of understanding established cases as well as public spaces that are less developed, because of their dynamic, their lower urbanistic significance, or their location in more peripheral areas. In short, it will help to interpret and provide arguments for decision-making using information about the character of each space – reached on the basis of multi-dimensional and poly-scaled perspectives – as opposed to the prevailing standard interventions in the form of closed recipes.

Public space, as a unit or a set of places that share constitutional or dynamic arguments, is not the city as a whole, but rather a unit of expression, validating it as an object of attention and landscape synthesis, and as the foundation for heritage processes. This assumption must, methodologically speaking, be applied to different levels of analysis and objects of attention:

PUBLIC SPACE   URBAN LA

Formal dimension
International design
Forms and architecture
Urban nature

Views and
morphology

Scenic
canvas

Social and dynamic dimension
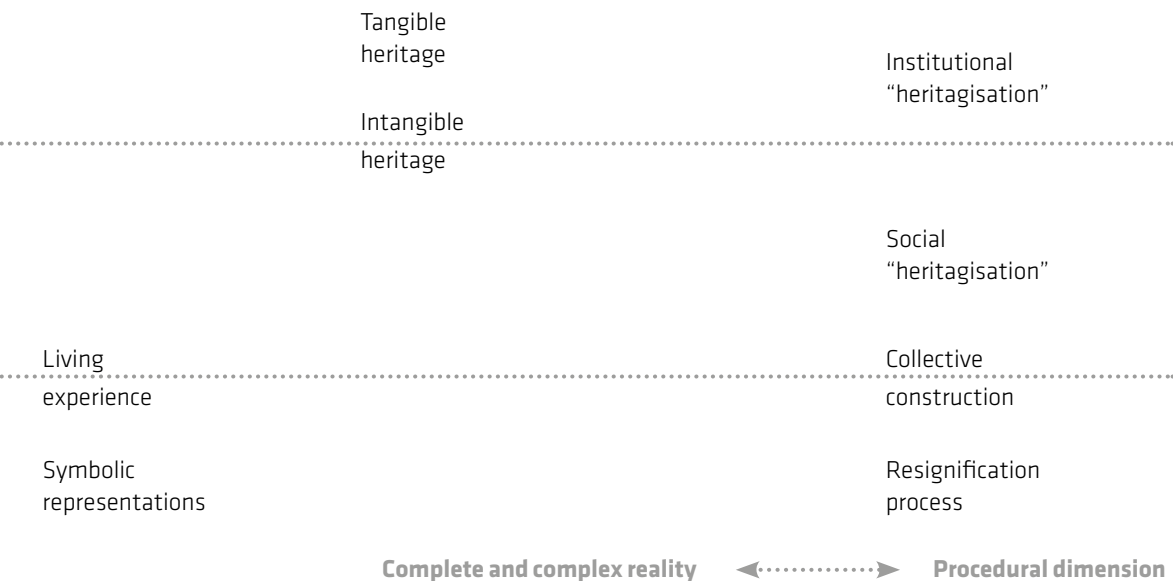Medium for usage
Facilitator of socialisation
Spatial practices

Identitarian dimension
Belonging
Appropriation
Domestic extention

Fig. 1 –Conceptual cloud for public space-landscape and urban heritage. Source: original.

•Identification of public spaces as comprehensible places according to multiple manifestations: role in their urban context, constructed form, image, use, or processes of recognition.

•Identification of the particular natural, social, landscape and identary dimension of the public space as the main support for urban green spaces.

•Identification of single public spaces and sets of places whose character confers a unitary dimension, on the basis of which they can develop a recognisable and complete landscape and identary narrative.

• Recognition and evaluation of the practice of a place and the keys to its social identification as the foundations for vital public spaces and, therefore, inalienable aspects of their authenticity.

•Analysis of the coexistence of diverse narratives and balance between symbolic references, of varying intensity and projected on different scales, as an indicator of integrity.

• Diagnosis of the public space from the proposed perspective as a tool to help reach decisions about its management.

The article ends by setting out a sequence of analytical steps, illustrated by means of the case study conducted in Andalusia. This choice is not haphazard, quite the contrary. It is justified by the idiosyncrasy of that region's urban system. A city system that has been repeatedly discussed (Junta de Andalucía, 2006; Feria, 2003) and which is defined by the potential balance in distribution and in the balance of its components: metropolitan regions, large cities, historic towns, newer towns, rural administrative centres, and small villages. In short, many different ways of conceiving and constructing a city and, consequently, its public spaces, inherent to diverging territorial, historical, economic, social and political processes.

Tangible
heritage

Institutional
"heritagisation"

Intangible
heritage

Social
"heritagisation"

Living
experience

Collective
construction

Symbolic
representations

Resignification
process

Complete and complex reality ◄·············► **Procedural dimension**

2. Towards a contemporary reading of public space, urban landscape, and heritage

The aim of this article is not to provide an independent development of the main concepts which structure its proposed interpretation: public spaces in particular, and landscape and urban heritage as a general framework. However, it is necessary to provide a basic presentation of these concepts, from a contemporary perspective, and as a starting point in the search for convergence plans.

2.1. Public spaces. Places that distil the city

Understanding public space not only as an urbanistic element but also as an urban event in all its complexity (García, 2011a) entails moving beyond the basic public-private dichotomy and the physical dimension of places defined by built structures and expressly designed and furnished with urban furniture, vegetation or other elements. In con-

trast to this, we must turn our gaze towards other dimensions that facilitate their use and foster dynamics of socialisation and collective experience (Carmona, et al., 2003; Madanipour, 2003; Morandi, 1996).

Throughout the course of history, public spaces have been repositories and reflections of different motivations and actors in that micro-universe —at times surprising, at others disappointing— that we call a city. These spaces are constructed, lived, or avoided because of such motivations and actors, and they provide a narrative of the ways in which we imagine and belong to a city. Hence, the assimilation of public spaces and city is unsurprising, at least in spheres in which urban reality highlights the integration of physical, functional, social and political levels (Borja & Muxí, 2003). This is in spite of the different scenarios of control in the historic specification of the city (Fyfe, 1998) or the materi-

alisation of dystopias in the global city in the form of models of liberal urbanism.

Therefore, public spaces in a city perform or could perform many different functions. Equally, they could be affected by many different tensions. It could be summarised in terms of opposites. As a system, between the limitations of its disaggregation and specialisation, and its condition as territorial and environmental resource. As a scene, between the redundancy, homogenisation and conventionalisation of public spaces, and their interest as a symbolic and didactic resource. Or as a place and social resource, between the intensification of private discourse and the value of a meeting place in terms of collective participation and identity (García, 2011a, b; García-Herrera, et al. 2015, 2014). Within this broader framework, for the purposes of this article, it is interesting to focus on the compositional, social, relationship, and identarian dimensions:

In their formal dimension, they are at one and the same time a scenic 'canvas' that distils their socio-urbanistic meaning as places of visibility for power groups, especially in the case of singular public spaces (Tomé, 2014). Urban centralities that modify their surroundings (Pearsall & Eller, 2020). Privileged location of urban green spaces, and other manifestations of nature in the city (Hough, 1995). And a means of accessing the keys to the composition of urban scenes, at times overloaded with inappropriate elements but at others expressive of the socio-cultural changes of specific areas (García, et al., 2016).

In their social and dynamic dimension, the clichéd notion of public spaces as places to see and to be seen, taking on different meanings depending on the time, the space, and its protagonists, leads to their status *a priori* as a vortex of socialisation. And feeds into a place vocation in many cases, albeit it on a variable gradient of recognition, from use to self-management (Alguacil, 2008) and cov-

ering a broad array of hypothetical individual and collective practices (Kaspar & Buehler, 2009; Gehl, 2003; Morandi, 1996). On the identary level, a sense of belonging and spatial practices offer useful references to understand how they form recognisable places, filled with meanings and contents through collective and individual experience, and everyday or cyclical uses that are voluntary or necessary (Ortiz, 2004; Gehl, 2003). In short, they represent an essential condition when creating a sense of place in many areas of a city. Consequently, the integration of the physical perspective of 'city as manufacture' and the cultural perspective of 'city as social construct' (Porta, 2002) leads to approaches that read public spaces: (1) On the basis of their location, their geographical framework, and the physical, historical and social characteristics of the urban framework into which they are inserted. (2) The multiple scales on which these places manifest themselves. And (3) the sense of the practice of the space, in terms of its everyday use or through individual and collective experiences, charged in this case with symbolic and/or political meanings (García, 2011a; Alguacil, 2008; Vaiou & Lykogianni, 2006; Gehl, 2003).

Beyond conceptual presumptions and methodological keys, all of this has an application within a public space understood as a non-moveable asset, in contrast to processes characterised as 'urbanalisation' (Muñoz, 2006). Moreover, as essential resource to quality of life in the city, since it provides the foundation for the fulfilment of elementary urban life satisfiers (Alguacil, 2008). To this end, it is fundamental to remember the importance of their proximity to residential spaces, and the fact that they improve qualitatively according to their capacity to accommodate various uses and actors, or to foster participation (Gehl, 2006; Lees, 2004; Segovia & Dascal, 2000).

2.2. Landscape, heritage and city. From scene to collective imagery

It would be useful at this point to set out a few specifications regarding the joint use of the concepts of public space and landscape, since the intra-urban scale of public spaces might seem to move them closer to a more limited morphological or scenic idea. Also with regard to the conjugation of heritage, if one applies a static perspective when evaluating any object as heritage in contrast to the necessarily dynamic nature of a mature public space. However, the development of both concepts offers sufficiently interesting comprehensive and analytical possibilities to take them into consideration from the perspective of collective places in a city.

The European Landscape Convention defines landscape as "an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors" (Council of Europe, 2000). This definition implies an open conception that extends the landscape argument to the entire territory, incorporating geographical keys, historic and territorial processes, creative manifestations, cultural frameworks, experiential perceptions and symbolisations (Zoido, 2012a; Ojeda, 2013, Mata, 2008; Nogué, 2006). Landscape, therefore, whose character is seen in its capacity to summarise the natural and cultural history of a territory – a complete reality – and in the diversity of elements, actors and processes that influence its construction and perception – a complex reality (Mata, 2008).

The potential assimilation of territory and landscape offers a framework for re-reading urban landscapes, from an open perspective of their scales and the elements and processes that substantiate them. Hence, in addition to the trajectory of urban landscapes approaches - in their original conception as broad vistas; the morphological studies, from the historicist vision to functional logics; the classic identification of paths and landmarks (see Lynch); and the scenic composition resulting from objective and subjective aspects (see Cullen) - other arguments shall be incorporated in favour of a more integral interpretation. These include the morphological and functional relationship between natural base, historic process and urban form, or the human dimension as subject, either passive – forming part of and configuring the city landscapes – or active – interpreting them (Zoido, 2021b; González, 2007; Capel, 2002).

A current approach to urban landscape moves beyond its mere morphological and/or scenic condition, understanding environments that can be actualised as their uses evolve; offering aesthetic stimuli and processes of acknowledgement; and incorporating the narrative of personal experience and experimentation in the urban space (Zoido, 2012b; Moya, 2011; Maderuelo, 2010; Burgers, 2000). Public spaces should be the protagonists of such an approach since they summarise and synthesise the city through its different configurations –patent landscapes – and they are places that can generate explicit environments charged with meaning – latent landscapes -. Furthermore, their dynamic nature makes them privileged windows onto the physical, functional, social or symbolic constitution of the city – future landscapes - (Nel.lo, 2007).

Florencio Zoido (2012b) refers to the need to "study the interior urban scene as lived space to understand fully its dimension as landscape" (pp. 65). Furthermore, corporeal presence and the multiple images favoured by its variability are as substantial as the design –paving, furniture, urban green-, the balance, rhythm, diversity, and other qualities of its built perimeter, or the arrangement of commercial or advertising elements. In addition, its own facet in the dual political and vernacular plane of the landscape (Gómez, 2013) determines the need to explore more qualitative aspects of public spaces.

For example the processes of appropriation and belonging based on uses and experiences as everyday life places or extraordinary events location. It would also be worth exploring other perspectives, such as their condition as expressive image or icon in the media society (Barber, 2006).

In short, arguments that resituate the public space with regard to the social construction of landscape and place as the result of the accumulation of nature, history, functional relations, perspectives of different actors and practices, identity, symbolic references and continuity towards being itself (Nogué, 2007; Turri, 1998).

The concept of heritage is also under constant review, as shown by its evolution in international documents: from individual work (Athens Charter, 1931), to site or surrounding (Venice Charter, 1964), expansion to more complex spatial units (Amsterdam Declaration, 1975, reinforced in subsequent documents) and the inclusion of new categories and dimensions such as historic gardens (Florence Charter, 1982), vernacular heritage, or other more recent concepts such as cultural landscapes (1992, World Heritage Convention), intangible cultural heritage (Convention for the Safeguarding of Intangible Cultural Heritage, 2003) or cultural itineraries, which also add social and economic projection as a resource for development (Fernández & Silva, 2016; Conti, 2008).

Some research highlights just how little attention has been devoted to public space in the normative debate on heritage (Conti, 2008). We will return to this issue, in the case of Spain and on other scales, in the next section.

In this specific article, our interest lies in processes of 'heritagisation', moving from the idea of tangible or intangible heritage to a broader vision that incorporates a dynamic sense of recognition and the assignation of values based on formal qualities, logics of symbolisation or others. This involves considering institutional 'heritagisation'

–case of administrative or, for example, academic recognition- and social 'heritagisation' -through participation and social endorsement-. As well as cultural construction, through any channel, as a consubstantial requirement for heritage understood as process; or the contemporary dimension of heritage as a constantly re-signified event, by vectors that either confirm or refute. (Silva & Fernández, 2017, Prats, 1997).

This perspective emphasises the heritage interest of the public space. First, as a constructed space, considering the capacity to show ways of thinking the city which are reflected by its composition, architectural elements, furniture, or vegetation. Second, as an exponent of the enduring relevance of the collective recognition of urban life and as a place with the capacity to foster the generation of everyday identification processes (Witten, et al., 2019).

3. Confluence of concepts. Paradoxes and windows of opportunity

The relationship between public space and heritage landscapes is sensitive in singular places conceived as projected image-emblem (see examples such as the Piazza del Campo in Siena, the Piazza del Popolo in Rome, the Plaza Mayor in Salamanca; the Alameda de Hércules in Sevilla; the Grand Boulevards of Paris).

This statement could be expanded through a modern conceptual paradigm of public space that integrates, as indicated above, the material dimension and social recognition. The aforementioned role of providing access to the urban landscape, taking into consideration the subtle transition between creation of 'geographic knowledge' (Crouch, 1998), identification, appraisal and eventual heritagisation is an initial reference. Beyond this, the collective construction that takes place in public spaces that maintain their recognition and centrality, or which are created and appropriated by the neighbourhood, generates bonds of identity.

Bonds of identity manifested through aspects such as the control of space, which defines vital places, and the singular sensation of public spaces conquered as a natural extension of the domestic sphere (García, et al., 2015; Segovia & Dascal, 2000). We find, therefore, the paradox that singular spaces in this regard have solid arguments for the development of social heritagisation processes, whereas in the official discourse about heritage, this is slow to take root (Conti, 2008), and references to the expression of historic accumulation continue to bear more weight in public spaces as well. In any case, from either a traditional or a more contemporary vision, the divergence between the potential of social heritagisation processes and the institutional recognition of public spaces is symptomatic.

In this latter case, the limited recognition of public space as a heritage asset from a conventional institutional perspective is really enlightening. And this occurs in spite of the understandable limitation of inherited vision of heritage that is biased towards monument idea, as well as the peculiarities of the different figures of recognition and protection.

Taking the Spanish case and the figure of *Bien de Interés Cultural* (BIC - Cultural Interest Property) as an example, figure 2-3 shows the small number of municipalities with at least one public space recognised as such and the low homogeneity of their geographical distribution. Furthermore, in these municipalities, the relative presence of public spaces – mostly squares and gardens – with regard to the BIC total is very low, not even 7%, and with a value much closer to 5% if we exclude small municipalities in which the number of BIC is lower and the percentage weighting of public spaces consequently increases.

These results are particularly striking, since they show an even lower representation than one might expect given the nature of many singular central public spaces as scenic canvas. Cases such as the Plaza del Obradoiro in Santiago de Compostela, the Plaza Mayor in Almagro and the Plaza de San Antonio in Cádiz, for example, are particularly expressive in this regard.

One might think that regarding public spaces, at more detail scales, other recognition figures could offer more flexibility. However, this is no guarantee. Hence, in a large region such as Andalusi, the number of declared spaces, either as BIC or in the General Regional Catalogue, is no more than 1% of the total number of assets or properties. This is in spite of the vast array of historic cities and towns that have traditionally produced public spaces of great material and symbolic value.

If we examine, as we did for Spain, only the municipalities that have one or more public space included in any of the aforementioned catalogues, the percentage increases, but only to 5%. There are, however, notable differences between provinces and between the categories of heritage recognition. Cases such as Cadiz are particularly striking, with a strong presence of public spaces in the General Catalogue in contrast to significant absences in the BIC category.

The current recognition of the figure of Cultural Landscapes in Andalusia has not yet yielded any significant changes. At least not beyond the implicit importance of public space in the constitution of certain urban landscapes, such as Esquivel, or indirectly as an integrator of other recognised structures within their own territorial frameworks. Internationally, taking UNESCO's World Heritage List as a reference, the number of public spaces included – fundamentally gardens – is around 2%, with an average of 5-6% in the fifteen countries that have at least one such asset catalogued. This is particularly striking, given the broader nature expected of this List. In any case, the fact that around a third of them are recorded in the category of Cultural Landscape –without arguing the flexible application of this concept– or the specif-

221

Recognized public spaces

10

Fig. 2 – Distribution of public spaces declared *Bien de Interés Cultural* (Cultural Interest legal figure) in Spain. Source: original.

0   50   100   150   200km

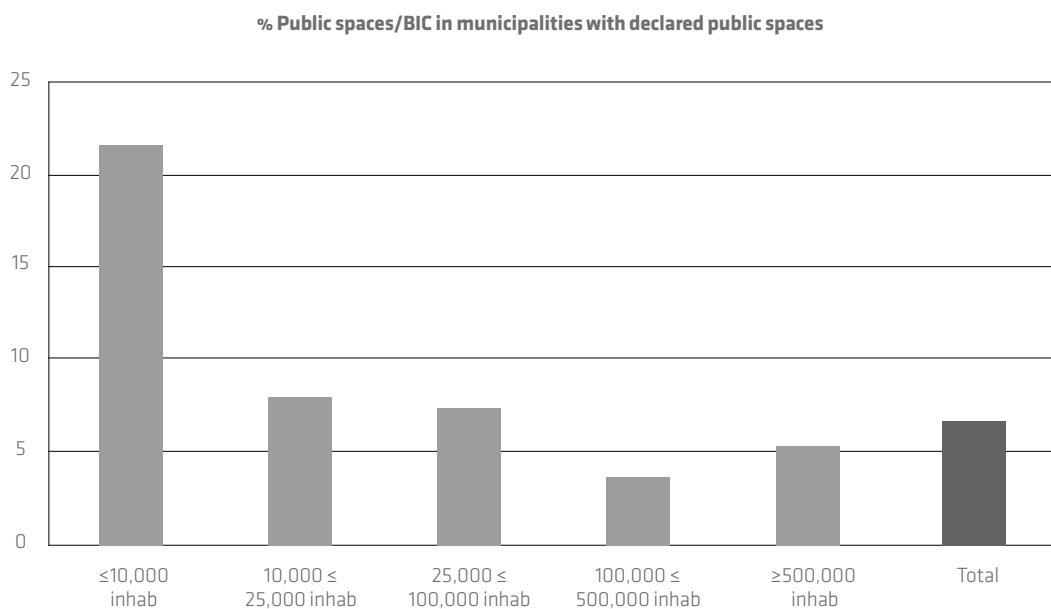**% Public spaces/BIC in municipalities with declared public spaces**

Fig. 3–Representativeness of public spaces regarding *Bienes de Interés Cultural* (Cultural Interest Property) in Spain. Source: original.

ic inclusion of the cultural space of Jemaa el-Fna on the Representative List of Intangible Cultural Heritage of Humanity, would appear to show a changing sensibility with regard to such places. In short, whereas a static vision of the heritage-landscape pairing might come into conflict with the complexity of public space (Viladevall, 2010), a contemporary, integrated and processual consideration thereof could reinforce recognition of its peculiarities and offer new frameworks of opportunity and challenges, both in the reading thereof and the implementation of management approaches.

From the framework of the cultural perspective of space, the conjunction of dimensions in the public space of a city –physical and social, tangible and appreciatory, static and dynamic– makes it a magnificent focal point for the confluence of management and promotion perspectives. These include a perspective focused on landscape or heritage processes, either as a starting point or a point of arrival.

In a concise way, in contrast to the generally scarce presence of public spaces as a central object in routine urban planning and management formulas, we might reflect on two scales through the lens of their peculiarity and diversity as opportunity:

On a territorial-urbanistic scale, understanding as such scales that range from the city as a whole to that of a single neighbourhood, the challenge is for the network of public spaces to be understood as a system that becomes increasingly complete the more evenly distributed its nodes are. And increasingly operational the greater the complementarity between said nodes is, which would favour *a priori* the basic conditions required to foster a varied urban experience (García, 2011a, 2011b).

Based on these premises, it would be useful to distinguish between the structural and phenomenological diversity of the different urban tissues, either as an exercise in classic urban geography, or through the recognition of the geometry of the system of public spaces (ibidem). Consequent-

ly, we could then move towards an approach that is also landscape focused and which understands public space through its natural and morphological context, whilst also offering area-specific criteria to rethink scenic requirements as well as functionality or provisions.

An approach that focuses on the singularity of the urban event should facilitate local identarian recognition, reinforcing and preserving it in central areas, and finding favourable narratives to foster it (based on belonging, public art strategies or other factors) in more peripheral areas. It is not about zoning experience and participation, but rather proposing a management approach on the basis of local opportunities and challenges.

These issues foreshadow a change in scale towards specific treatment or the urban project, which focuses with regard to public spaces on isolated cases or groups or sequences of recognisable places based on the similarity of their character and/or spatial proximity. Each of them distils and relates to specific socio-urbanistic frameworks and dynamics, which are reflected in their own physiognomy. Moreover, their construction, in a complex sense, includes dynamics of use/abuse, processes of appropriation, and a broad array of narratives and diffusion that gradually resignify them.

A hybrid approach between habitat management and/or the treatment of landscape and heritage processes would provide adequate specifications for local processes that move away from conventional municipal ordinances (regarding colour charts, the suitability of furniture or classification of uses, for an example), and propose unitary approaches based on the character of each place. It is also an appropriate scale to propose different strategies of active appropriation, based on the presumption of immediate public space as the exponent of everyday quality of life. These strategies could help to maintain the commitment to vitality in areas with a strong sense of heritage, or favour

processes of recognition in others (Lambertini, et al., 2013; Matarán, 2013; Mata, 2008). The experience of neighbourhoods in the outskirts of Madrid within the flexible interpretation framework of the Landscape Quality Plan, through arguments that integrate landscape, heritage, public art, and community-building processes, is an example that is as heterodox as it is interesting (Cabrerizo, 2016).

4. Towards an ordered sequence of analytical phases. Applications based on the andalusian example

The confluence of different strands of research into public spaces points to three analytical phases grounded in the basic principle of singularity: from a territorial perspective, the place in itself, the processes it supports and promotes its symbolic arguments, and its dynamics of recognition. An approach from singularity of each case, but with keys of replicability that could be found.

4.1. Which spaces, where, and why

Clearly, public spaces are characterised by different conditions that come into play with regard to their recognition as heritage landscape. Consequently, singular public spaces or groups of spaces that fulfill this condition offer greater significance in this regard. However, the premise that a public space yields conditions and processes stemming from its contexts, and that its use fosters potential links of recognition and appropriation – heritage, in short – implies that a proposal for integrated multi-scaled comprehension is viable in different kinds of cases. Hence, an array of different types of public spaces could be recognised according to their character, location, structure or dynamic. Following an aprioristic order regarding the maturity of their physical, social and symbolic possibilities (fig. 4), we can identify:

•Singular public spaces, understood as those whose nature is conspicuous in their forms, which usually reveal broad inherited heritage vitality and symptoms of social recognition.

•They are closely linked to historic tissues as well as other consolidated urban typologies, and they can take shape as individual cases or as sets/sequences of singular public spaces, recognisable through proximity and, above all, based on a shared character.

•On a second level, when the keys to interpretation are less evident, there are spaces whose potential stems not so much from their hereditary value but from recent processes of recognition, appropriation and/or symbolisation.

•It is possible to find cases in the peripheral areas of certain cities are particularly striking, based on the exceptionality of their constitutive and signification processes. In a same way in other locations or urban typologies, such as medium-sized cities and even villages. This is often linked to their vitality or constructed symbolism according to the role the place has performed at different key points in recent history.

•A third group of situations is made up of recent public spaces that are without historical or socio-political singularity. However, they are repositories of an intense narrative of recognition, be it institutional -see examples of new urban scenarios that are being strongly promoted- or social -via their intense use and recognition as meeting places and spaces of cohabitation-.

4.2. Scaled and comprehensive reading: contexts, configuration and dynamics

No public space in a city is the result of itself; rather they are the consequence of a variable combination of the Urbs, Civitas and Polis of any city (Capel, 2003). Hence, it is useful to apply, in accordance with the nature of the city, the categories 'complete' and 'complex' that constitute any landscape (Mata, 2008). This will offer a comprehensive vision that moves, based on a classically geographical scalar practice, from recognition of the contextual keys

| LOCATION	EXAMPLE	KEY ELEMENTS
Singular public spaces		
Province capitals	*Alameda de Hércules* (Sevilla)	• Archetypical integrative and accessible public space. • Basic articulation node in the north of historic centre. • Historic and now symbolic and multifunctional place.
	Plaza de la Corredera (Córdoba)	• Canonical archetype of the Iberian 'Plaza Mayor'. • Social and political significance of current central place. • Central location and cornerstone of historic tissues.
Mid-sized Cities and Towns	*Alameda del Tajo* (Ronda)	• Public promenade representing Bourgeois projection. • Explicit awareness of the collective use and access to landscape from the city. • Central place in the early expansion of the city.
	Plaza-paseo de la Constitución (Baeza)	• Functional origin as marketplace. • Porticoed structure and representative scene of the city's territorial context, between Andalusia and Castile. • Representation of economic and political powers of an Andalusian agro-city.
Metropolitan sphere	*Parque de Oromana* (Alcalá de Guadaira)	• Romantic park rehabilitated as part of the 1929 Ibero-American Exposition in Seville. • Memory of the river mills. • Key place in local social life.
	Plaza de España (Santa Fé)	• Central node in a urban tissue which was originally a military detachment. • Scenic canvas for the town's main actors. • Current centrality and multi-functionality
Small towns and villages	*Plaza de San José* (Aguilar de la Frontera)	• Icon of the town's expansion and the demands of the enlightenment class as opposed to the feudal structure. • Masonic influence on urbanism, and on the configuration and decoration of the square. • Recentralisation of social life. • Use and contemporary tensions.
Groups/sequences of singular public spaces		
Province capitals	Squares of bourgeois influence (Cádiz)	• Squares network (San Antonio, Mina and Candelaria) linked to urban expansions or nineteenth century expropriations. • They denote historically and scenically the Bourgeois vocation of part of the city. • Strong connotations in the collective image.
Mid-sized cities and towns	Water places (Priego de Córdoba)	• Series of squares, streets and gardens, understandable in terms of their link with the circulation of water in the town's original travertine. • Central places in city historic organisation and in symbolism and social representation.
Vital spaces of lesser apparent value		
Province capitals	*Parque Estoril* (neighbourhood in the outskirts of Seville)	• Everyday public space resulting from an intense process of participation and appropriation. • Sense of belonging at the heart of its symbolic value and process of heritagisation.
Mid-sized Cities and Towns	Old Market (Carmona)	• Duality as place for local memory and a contemporary social space. • Commercial-social space in different historic and contemporary facets. • New functions and tensions.
Towns and villages	*Paseo del Prado* (Fuente Vaqueros)	• Place of socialisation. • Iconic significance in singular episodes of Spain's transition to democracy. • Central place in everyday life and for events.
Places with a narrative under construction		
Province capitals	Western coastline (Málaga)	• Urbanistic transformation of an industrial area. • New scenes for industrial heritage landmarks, new museum spaces and an emerging collective usage. • Reflection of socio-economic changes in the surroundings.
	Rambla de Amatisteros (Almería)	• Denaturalisation of a *rambla* in the form of an urban axis. • Continuity between centre and outskirts of the city. • Continued and multifaceted use, favoured by a current and changing design and provisions, which capitalize on the historic non-determination of the surroundings.

Plaza de la Corredera, Córdoba (photo by Sánchez)
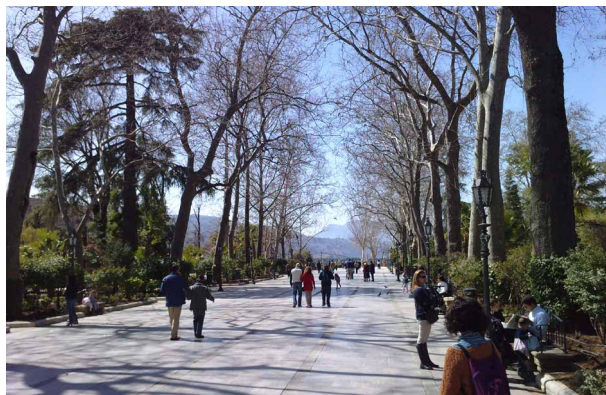
Alameda del Tajo, Ronda (author's photo)
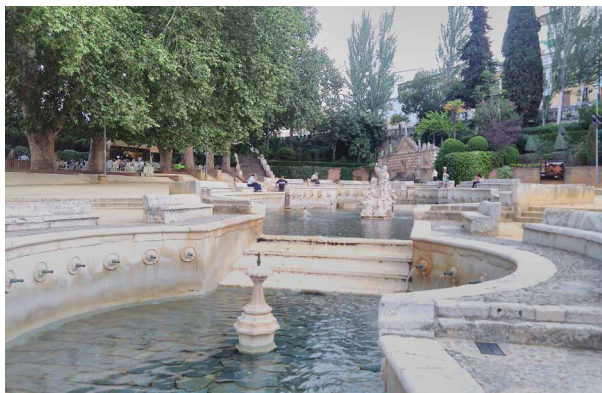
Water places: *Fuente del Rey and Recreo de Castilla* (Priego de Córdoba) (photos by author and Fernández)
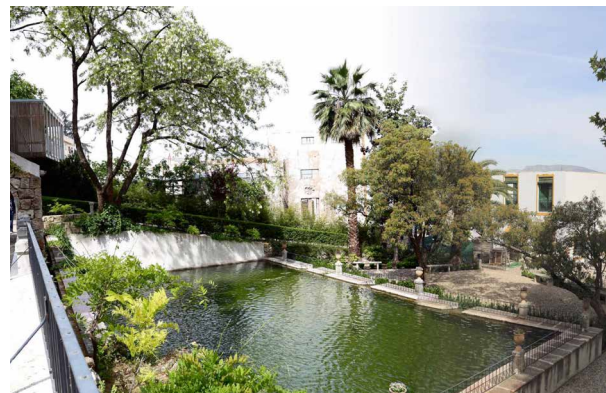
Parque Estoril, Sevilla (author's photo)

Rambla de Amatisteros, Almería (author's photo)

Fig. 4–Typologies of public spaces that could be treated in accordance with an integrated and contemporary vision as urban heritage landscapes. Examples of different situations in Andalusia's network of cities.
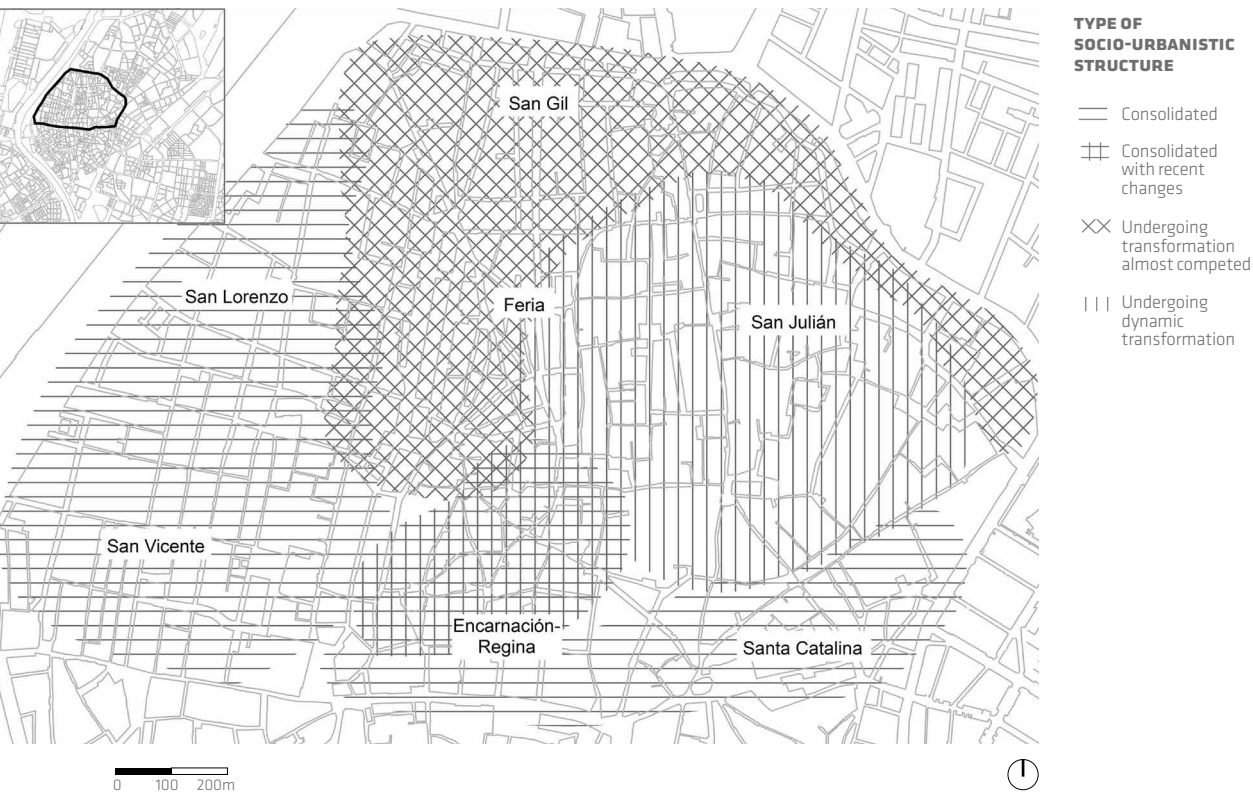
0   100   200m

Fig. 5—Example of contextual sociocultural sketch: summary of socio-spatial dynamics in the north of Seville. Source: García, Fernández, Caravaca and González, 2016 (translated).

that influence the reality of each place towards a focus on the factors and agents that construct and give meaning to that place.

From a contextual perspective, one could advocate the concepts of location and site. The first based on the premise that the broader scale requires an exercise in interpretation because of geographical frameworks, historic dynamics, socio-economic and cultural logics, original urbanistic models or the urban project and its conceptions in the management of public life. They will influence the location of the public space, its form and scenes, some of its founding significances, and the potential and challenges it poses with regard to specific issues such as accessibility, comfort, and possible spontaneity. After this, at a second level, the aim is to

look at the site with regard to the immediate area in which each place is inscribed, considering the urbanistic typology, the social and functional character of the surrounding area, and the presence of other complementary or competing spaces (García, 2011a). The use of cartographies based on diverse sources of geographical information or worksheets will also be valid resources. As will the ad hoc application of strategies for recognising clues, trails or details that will reveal the keys to broader dynamics (Cooper & Francis, 1998).

At the level of specific detail, the scenic components of the built environment, the design of the place, the elements of furniture, public art and/or vegetation, constitute the physical shape as well as a series of attributes, from the more function-
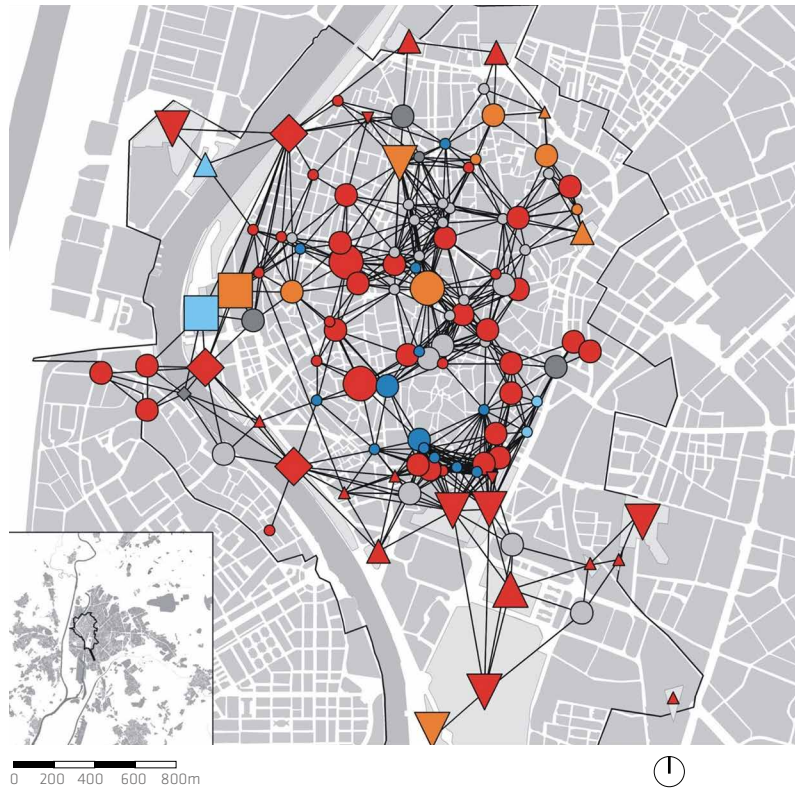
Fig. 6 – Example of network analysis with regard to the system of public spaces: Application to Seville's Historic Quarter, early 21st Century.

al perspective of comfort or variability to other key aesthetic components such as rhythm, chromatism, or surprise.

That which is installed in or protrudes into the public space recounts a way of thinking, the collectives it seeks to project, or the stimuli it offers. Uses or avoidance is encouraged by installing stable or ephemeral elements. It stimulates new facets (for example public art as a strategy of cultural rapprochement or different actions of collective empowerment). It exploits possibilities (for example publicity dimension). In short, different channels of continuity are established between the constructed space and the social space.

Furthermore, it should not be forgotten that corporeal presence itself, especially when it takes shape in a wide range of situations and intensities of use, denotes an urban landscape that can also be reached through the public space. Identification and description on the basis of worksheets and the subsequent drawing of detailed sketches of elements provide an interesting starting point to situate, completing the perspective, the detail of components and social attributes. To this end, direct observation of the uses and users of public spaces at different times of day, week, and year, as well as times of festivals or other extraordinary events, can be as simple as it is effective. Through this tool is possible to compile information about personal typologies, group behaviours, voluntary and necessary uses, conception of the space as a destination or through space, or others.
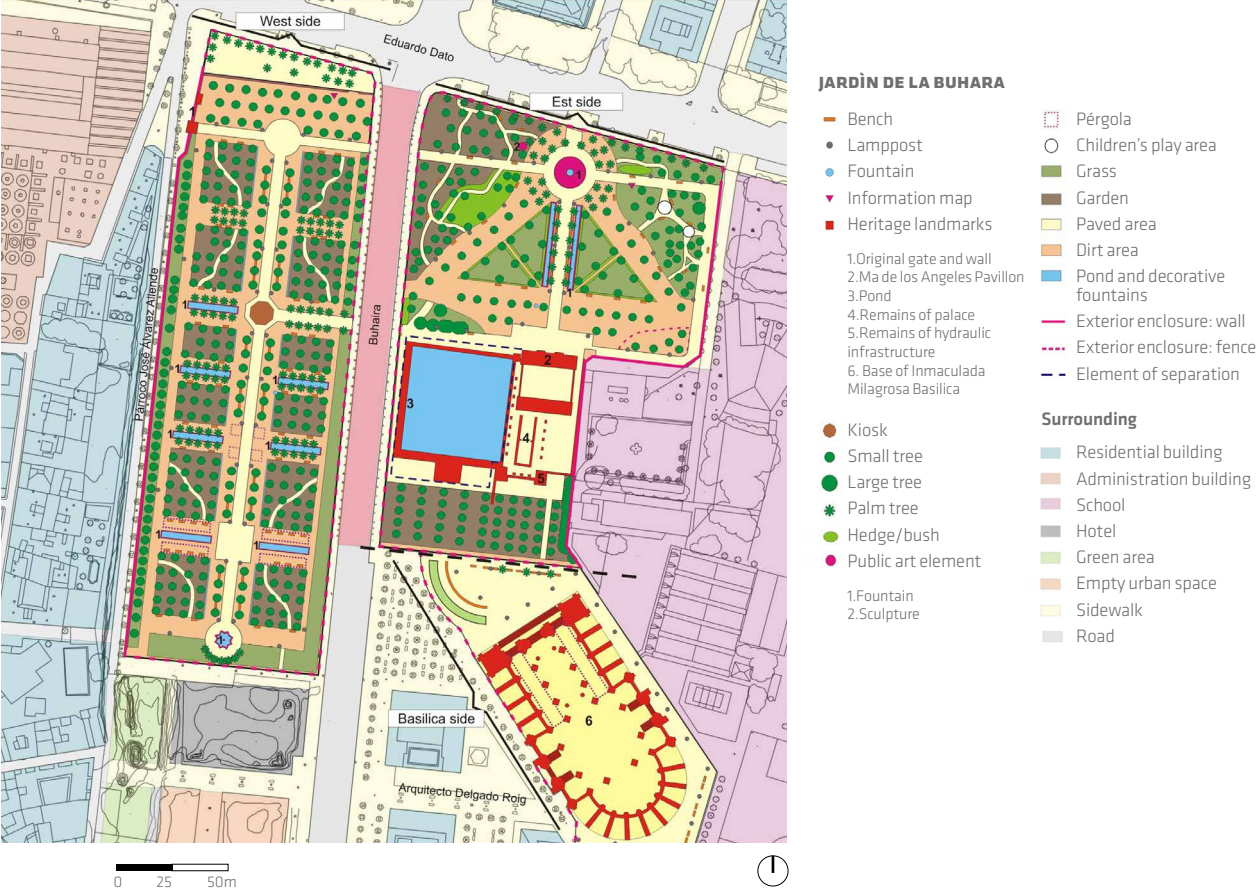
JARDÌN DE LA BUHARA

▬ Bench	▢ Pérgola
● Lamppost	○ Children's play area
● Fountain	Grass
▼ Information map	Garden
■ Heritage landmarks	Paved area
	Dirt area
1.Original gate and wall	Pond and decorative fountains
2.Ma de los Angeles Pavillon	
3.Pond	▬ Exterior enclosure: wall
4.Remains of palace	┉ Exterior enclosure: fence
5.Remains of hydraulic infrastructure	╌ ╌ Element of separation
6. Base of Inmaculada Milagrosa Basilica	

Surrounding

● Kiosk	Residential building
● Small tree	Administration building
● Large tree	School
✳ Palm tree	Hotel
● Hedge/bush	Green area
● Public art element	Empty urban space
	Sidewalk
1.Fountain	Road
2.Sculpture	

0 25 50m

Fig. 7–Example of an analytical sketch. Diagram of the Jardín de la Buhaira, Seville.

By overlaying planes of place description, we get a precise first x-ray of its functioning, basic deficiencies, diversity of situations, as well as other types of scenic or dynamic considerations.

4.3. Qualitative approach: construction, recognition and symbolisation

The debate between a conception, or planning, that is external to the place vs. other perspectives that prioritise local needs is on-going in the study of public spaces and city management in general. Built upon different works (García, 2011a, Carmona, et al., 2003, Gehl, 2003, Project for Public Spaces, 2001, Jacobs, 1999 or Cooper-Marcus and Francis, 1998) it could be proposed an analysis of the singularity and place character of each public space or group of public spaces based on five blocks: location, access and connections; profile of the surroundings; identity and symbolism; comfort and image; and uses and activity. As noted in the previous section, the aim now is to expand on this vision by applying a contextual perspective as a complete approach to the singularity of the public space. Furthermore, the complex character of these places offers a favourable framework to apply other methodologies and lines of research that, without abandoning the analytical capacity of the expert gaze on what happens within the urban space, also make room for qualitative methodologies as a vehicle to encompass ad hoc issues. For example everyday experience and affective bonds, focusing on the actors themselves within the space. It would be interest-

SCHEMA OF USES ALAMEDA DE HÉRCULES

1,2,3... Grup number on worksheet
○ Small group
◯ Medium group
◯ Large group
□ Female
◇ Male
○ Mixed
● Children
● Adults
● Elderly
● Children and adults
● Children and adults and elderly

SCHEMA OF PRINCIPAL FLOWS ALAMEDA DE HÉRCULES

⬌ Generic pedestrians
⬌ People with animals
⬌ People shopping
⬌ Cyclists

Observation Fri 16 Nov 2011
(11:35-11:50 / 11:50-12:05 / 12:05 -12:15)

Fig. 8—Example of an analytical sketch: working schema to analyse uses and flows, applied to the Alameda de Hércules, Seville. Source: Authors' own.

ing to examine current perspectives such as 'place-making' around which useful specifications could be provided in terms of giving these processes an operational dimension. The proposals set out in Project For Public Spaces based on a step-based process are interesting in this regard: define place and identify stakeholders; evaluate space and identify issues; place vision; short-term experiments; ongoing re-evaluation and long-term improvements.

The importance of community in the public space cannot be ignored in contemporary approaches from heritage landscapes. Therefore, if we consider that 'all landscapes of the social space are primarily heritage landscapes and should be understood first and foremost through the eyes of their inhabitants' (Fernández & Silva, 2016, 180),

the applicability of such a qualitative approach based on interviews and the direct narratives from the place's actors could also be understood.

The aim is not to achieve numerical representativeness but rather an object-subject approach that focuses either on the discourse itself and the kinds of expression used in it, or on identifying key elements in the recognition of components or in the effective appropriation of public spaces based on the coding of significant nucleuses of meaning. Recent research such as that of García Herrera et al. (2015, 2014) has allowed for the experimentation of results between observation methodologies, codifications and the analysis of hugely expressive narratives on the processes of public space identification-appropriation-heritagisation.

231

Applied to the Plaza Parque Estoril, in a peripheral neighbourhood but one with strong bonds of neighbourhood centrality, such as Cerro del Águila in Seville, it yielded extremely expressive results, as follows:

> "I say that that's my home, that's where I live, I live in the Plaza, […] I don't really say that I live in Calle Estoril […] we live wherever the Plaza is (Norberto, resident for 8 years, 16/12/2013).
> My daughter was born in 2007, she was born at the same time they opened the park […] And the way you love your daughter, well it's like that with the park, only a little less so (Daniel, 17/12/2013)"

The proposal, therefore, is to conduct semi-structured interviews and discourse analysis based on the transcription of these interviews as adequate and applicable tools. Without, of course, undermining other tools used to obtain the aforementioned nucleuses of meaning, such as working with age or gender groups, mind maps, gaming, participatory action, etc., which require a level of individual attention that goes beyond the scope of this present article.

The processes of construction and social and symbolic appropriation of the public space, understood through the shaping of a narrative, are not limited to the anthropological and local dimension facets. They also have a vocation for external projection, which is common to singular and consolidated spaces viewed as heritage landscapes, but also identifiable in the other typological options described here. As noted previously, this perspective focuses on the dynamic and processual nature of place building, first physical but also of its image. Hence, over time, public spaces accumulate a narrative that integrates and renders indivisible the recognition and projection of the space's component elements and practices. The application of this idea entails well-established processes of qualification and identification in some cases, and also provides evidence of narratives that are in the

process of being shaped. When detecting such narratives, it is useful to use indirect sources to recognise some of the central arguments.

Hence, for example, the importance of the projected image can be traced through historic images and postcards, through film, literature, or other artistic expressions. In turn, it can also be monitored by considering the variable nature of said narrative, subject to constant revisions, by observing the key elements of connotations yielded by guides – digital or analogue – different publicity and advertising formats, posters, and similar sources of information. The growing practice of urban sketching provides a fruitful source of information that is constantly being updated to identify the acknowledgement of these arguments, taking into account the way in which they take shape in practice.

5. Summarising the character of each place and the foundations for defining strategies.
Final remarks

The analytical logic set out thus far moves from the general/contextual to the specific. However, the result, understood as the recognition of the character of each public space, is expected to branch off in two directions: (1) Providing different kinds of keys for interpretation that confirm a public space as a singular place or group of places –or which identify strengths and weaknesses in this regard–. (2) Offering precise diagnoses that can aid decision-making and management in such spaces. Hence, based on the specificity of public spaces *per se* and of their urban and social contexts (viewed from the perspective of places and landscapes capable of sustaining processes of heritagisation), it might be useful to review the generic concepts of authenticity or integrity.

When recognising the universal value of a property, UNESCO requires it to meet conditions of authenticity and integrity. The first "are expressed […] through a variety of attributes including: form

El vendedor de camarones que vio en la plaza durante el verano está hoy junto al kiosco de los libros de Plaza Mina

Fig. 9—Example of indirect source. Projection of the importance of trees and the use of the 'Plaza-Salon' in Cadiz as a domestic space. Contemporary urban sketch of Plaza de Mina. Source: Llácer, R.

and design; materials and substance; use and function; traditions, techniques and management systems; location and setting; language, and other forms of intangible heritage; spirit and feeling; and other internal and external factors". The second is understood as "a measure of the wholeness and intactness of the natural and/or cultural heritage [...] includes all elements necessary to express its outstanding universal value; is of adequate size to ensure the complete representation of the features and processes which convey the property's significance; suffers from adverse effects of development and/or neglect" (UNESCO, 2005).

These concepts could be revised within the specific framework of heritage landscapes. Silva & Fernández synthesise authenticity an integrity, respec-

tively, as "the capacity to maintain the original identarian meanings" and "part of a property that condenses its heritage values and how it is inserted into the larger whole" (2017, p. 137). And, applied to heritage landscapes interpret these concepts as "the truthfulness of landscapes and the preservation of their functions and meanings" and as "the degree of conservation of their heritage vectors and the capacity of these to interact with other spatial elements, shaping the order of the territorial structure" (Ibid). The continuing validity of the founding landscapes of a city is clear when the geographical contexts, territorial processes, functional logics or connotations, or symbolisations of which they are repositories are recognisable.

This might be through direct visual links, expressive

233

place names, forms and elements that bear witness to traditional uses or recent dynamics. In short, a narrative as a complete event that allows for the interpretation and signification of urban tissues and apparently disconnected singular elements and which form, as a whole, 'unredeemed' landscapes. Insofar as these concepts synthesise the city in its different levels, it would make sense to apply this interpretation to public spaces. This would be based on the consideration that an altered public space would be one that does not respond well to the relationship between the place itself and the built surroundings that outline it. Or a place that does not permit recognition of its contextual keys, one that is thematic, a kind of 'simulated landscape' (Davis, 1994) or where its idiosyncrasy as a social space with the capacity to reinvent itself is denied.

Hence, public spaces that are capable of being expressive as heritage landscapes would denote greater authenticity since they are legible from the perspective of larger contexts in which they make sense. This generally feeds into specific but indivisible arguments and vectors: architectural forms, uses and processes of appropriation, urban furniture or singular vegetation compositions, public art, scenic visibility or signs of qualification and heritagisation. These could be historic or contemporary, given the processual nature of public spaces and living heritage landscapes.

Conditions of authenticity will be basic in terms of designing intervention strategies that do not seek an idealization of the place (fundamental in singular historic public spaces) but which change their focus towards key elements that, as a whole, have built and maintained over time this essence as a central place in the collective memory. In order to achieve this goal attachment and static should not to be confused. Integrity is a useful reference when examining a place in detail. A series of general circumstances and paradoxes could be identified, although they should always be specified and defined

in the particular analysis of each public space and each heritage landscape resulting from the joint nature of several vectors. By way of an example:

• In the case of singular public spaces, there are commonly references to the preservation of the most conspicuous architectural-monumental components of their inheritance as a place of representation. This stands in contrast to constructive interventions that are out of scale or external to the architectural logic, as well as the incorporation of elements that generate visual stress in such scenes. The need for caution is recognised in this regard when dealing with the permitted colour chart or other compositional circumstances.

• However, under no circumstances should this be synonymous with the stagnation or 'museification' of the space in the sense of losing contents or dynamism. The challenge is to find a balance.

• In relation to furniture, many singular public spaces are affected by different yet equally negative situations. On the one hand, the installation of generic furniture with no personality, at times endorsed, paradoxically, by urban landscape ordinances that confuse balance with homogeneity. At the other extreme is the influence of an excessively historicist perspective in the design of singular furniture. The first circumstance rejects peculiarity as value. The second prioritises thematic unity over authenticity.

• In general, in singular public spaces and in others that are in the process of recognition or symbolisation, the maintenance and development of urban green, as an argument and vector of exceptional recognition of the public space in a city, is a fundamental line of work. The correct management of species in terms of climate but also cultural meaning in the case of specific places (for example *'plazas-salón'* and their exoticism) is a sensitive issue. So is in terms of climate confort management and the attractiveness of the colour scheme, for an example.

• From a processual perspective, flexible consider-

ation of the use of these spaces is particularly important, responding to different actors, moments, intensities and motivations. It is an essential value, and in contrast to what happens in many cases, it should never be understood as a conflict.

• This does not, however, refute the existence of possible abuses, but instead is proposed, through the value of practice in and of the space, in different facets: collective control, enriched knowledge of everyday landscapes, processes of recognition or appropriation of the place, or the attractiveness of the city in general.

In short, what is interesting, because it is useful, is the fact that, behind a perspective that examines all the different scales and circumstances as a whole, in which an urban public space is manifested as heritage landscape, we can trace the outline of its character. Hence, in living urban spaces and landscapes, or in places where their very vitality offers processes of heritagisation, it would not be hard to understand that the best solution to maintain the capacity to convey the history of the place and the city is not to constrain dynamics of use, or to avoid the constant updating of its meanings. Quite the contrary. Management strategies that do not invalidate the coexistence of interests, narratives and unstable balances (inherent to the public space in general) are the best guarantee.

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